

WEEKLY.]

# The Musical World.

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(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

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SATURDAY, MAY 25, 1889

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NEXT STUDENTS' INVITATION CONCERT, June 7.

The Half-Term commences June 4.

The Operatic Class directed by Mr. Walter Bolton, meets on Wednesdays.

### HIGHER EXAMINATIONS.

The next Examination for the Diplomas and Special Certificates will be held in July. Last day of entry, June 22.

### LOCAL EXAMINATIONS.

The Local Examinations in Musical Knowledge are held in June and December, and the Local Examination in Instrumental and Vocal Music on various dates, a list of which may be had on application. At the London Centre (Local Secretary Mr. A. W. S. Hoare, 460, Camden Road, N.), the next examination in Instrumental and Vocal Music will take place on July 8, 9, 10, 11, 12, 13. Last day of entry June 17.

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The names of new students received on and after April 29.

### THE GRANTING OF DIPLOMAS.

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In order to render the proceedings free from the objections of the Local Examinations, they will be conducted only at St. George's Hall, London, and by foreign professors of celebrity.

The Next Examination is on Monday, July 29.

Forms of application and list of pieces to be studied sent by post.

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Patron: The Rt. Rev. the LORD BISHOP of London. President: Sir HERBERT OAKELEY, Mus. Doc., D.C.L. The First ANNUAL DINNER will take place at the Holborn Restaurant, on the 28th May, at 6.30 p.m. Each Member is permitted to bring a brother organist. Application for Tickets (4s. each) enclosing remittance should be made to the Hon. Sec., Moreton Hand, 45, Stormont Road, Lavender Hill, S.W.

The next examination for Fellowship (F.G.O.), will be held on the 23rd and 24th July. By order of the Council,

J. T. FISKE, Hon. Secretary.

MORETON HAND, Hon. Secretary.

## Special Notices.

ON AND AFTER THE 1st JUNE NEXT,  
THE EDITORIAL & PUBLISHING DEPARTMENTS  
OF

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**CRYSTAL PALACE.**—Madame Albani, Madame Patey, Mr. Edward Lloyd, and Signor Foli will sing in Grand Performance on Handel Festival Sea's of Mendelssohn's Oratorio, ELIJAH, Saturday, June 22. Chorus and Orchestra 3,000 performers. Conductor, Mr. August Manns. Numbered Seats, 10s. 6d. and 7s. 6d. (including admission), may now be booked at Crystal Palace, and at usual agents.

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**SARASATE CONCERTS, ST. JAMES'S HALL.**—Programme of the THIRD CONCERT, to-day, Saturday, May 25, at 3:—Grand duo concertant, op. 48, for violin and pianoforte (C. M. v. Weber); second grand sonata, in A major, op. 78, for violin and pianoforte (J. Raff); Rondeau Brilliant, op. 70, for violin and pianoforte (Franz Schubert); solos pianoforte (a) Barcarolle (Chopin), (b) Etude in C major (Rubinstein); for Slavonic dances, Nos. 2, 3, 6, and 7, for violin and pianoforte, Madame Berthe Marx (her first appearance in England. Tickets, 10s. 6d., 5s., 3s., 2s., and 1s., of N. Vert; the usual agents, and at St. James's Hall.—N. Vert, 6, Cork street, W.

SPECIAL NOTICES CONTINUED ON PAGE 3071

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## Special Notices—Continued.

**NIKITA'S RE-APPEARANCE** after her Triumphant Success on the Continent, WEDNESDAY NEXT, May 29, ST. JAMES'S HALL, at eight o'clock. Vocalists: Nikita, Madame Belle Cole, Mr. Barrington Foote. Solo pianoforte: Signor di Giambattista. Solo violin: M. Johannes Wolff. Conductors: Messrs. N. de Nevers and Raphael Roche.—Prices: Stalls, 10s. 6d., reserved seats, 5s., balcony (unreserved), 3s., admission, 1s., of N. Vert, usual Agents, and at St. James's Hall.—N. Vert, 6, Cork Street, W.

**M. VLADIMIR de PACHMANN** will give TWO CHOPIN RECITAIS at ST. JAMES'S HALL, on MONDAY AFTERNOON NEXT, MAY 27, and THURSDAY AFTERNOON, JUNE 13, at 3 o'clock. Stalls, 10s. 6d., Balcony (unreserved), 3s., Admission, 1s., of N. Vert, the usual agents, and at St. James's Hall.—N. Vert, 6, Cork Street, W.

**SIGNOR MHANES** and Mr. **CLAUDE TREVOR'S** GRAND EVENING CONCERT will take place at STEINWAY HALL, Lower Seymour Street, on MAY 30, at 8.15 p.m. Artists: Mlle. Rosina Isidor, Madame De Fonblanque, Miss Mildred Anderson, Miss Marie Curran, Signor Mhanes, Mr. Claude Trevor. Solo Violin, Miss Anna Lang; Solo Pianoforte, Signor Tito Mattei; Conductor, Mr. Claude Trevor. Stalls 10s. 6d., Balcony 4s. to be obtained only at Signor Mhanes and Mr. Trevors' address, 4, Granville Place, Portman Square, W.

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## The Musical World.

LONDON, SATURDAY, MAY 25, 1889.

\* \* MSS. and Letters intended for publication must be addressed to "The Editor." Rejected MSS. cannot be returned unless accompanied by stamped directed envelope.

\* \* Advertisements and business communications generally should be addressed to the Manager, while the Proprietor's receipt will be the only recognised one for all payments. Advertising, Publishing, and General Offices: 138a, Strand, London.

## Facts and Comments.

The editor of "Life" is disturbed in his soul because, as he alleges, we have been guilty of contempt of—Bellini; and he throws down a courteous challenge as to the accuracy of a remark, made in the course of a paragraph regarding the sale of Bellini's pianoforte, that the composer was "moved to admiration of his own genius." Fired by this apparently harmless phrase, the editor of "Life" volunteers the information that Bellini was one of Wagner's minor gods, that Heine knew him intimately, and that Chopin was buried close to him at Père-la-chaise—all of which will be interesting to those to whom it is new. For our own part, we must repudiate all desire to sneer at the talents of the composer of "La Somnambula" and "Norma," and can see nothing in the paragraph in question which need thus have roused our contemporary's wrath. But we must equally decline to admit that the particular remark was unjustifiable, and, therefore, proceed to show upon what grounds it was based. For the sake of those whose acquaintance with Bellini is less accurate, and whose appreciation is less well-founded, than the acquaintance and appreciation of the editor of "Life," we may say that on January 27, 1835, the composer wrote to "his dear Florimo" a letter in which he described the first performance of "I Puritani." Unfortunately we have not, in the present instance, space to transcribe the whole letter; this may perhaps be done at no distant date, as it is a document of considerable interest. We quote, however, one or two sentences which will probably be held to justify our mild sarcasm.

The letter commences with a long description of the success produced by the first and second acts; which was, says Bellini, of an unexampled kind. The scene of frenzied enthusiasm is painted with a perhaps pardonable enthusiasm, the principal numbers in them are mentioned, and the applause bestowed on each. And then Bellini proceeds: "I will send you all the newspapers I get this morning. I believe they

will be favourable to me, as my praise is in everyone's mouth, without any dissenting voice. Every one says that it is an opera which will bring me great glory. Oh, my dear Florimo, what an effect was produced by the instrumentation! . . . Oh, my good Florimo, how satisfied I am! What a result I have reached, and what success!"

It is, of course, possible that the editor of "Life" may admire the orchestration of "I Puritani"; but he can hardly refuse to admit that there is in the letter from which we have quoted some indication that Bellini admired his own genius. Further than that we do not care to follow the subject, which would not indeed, have been worthy of discussion, had not our critic made our remark the ground of a charge that we are unaware of Wagner's appreciation of Bellini.

All musicians of high degree should prepare to visit the A.F.F.F.—which hieroglyphics, as every one now knows, stand for the *Al Fresco Fayre and Floral Fête*, to be held next week at the Albert Hall, from Wednesday to Saturday inclusive. The attractions held out have been already so lavishly set forth to the world in general, that we need not here recount them; but we may call the attention of our readers to the fact that a *Café Quantant*, on a very gorgeous scale, is to be managed by the Marchioness of Waterford, Lady Jane Taylor, Lady Dacies, Hon. Mrs. Charles Eliot, and the Marchioness of Tweeddale. Perhaps one of these ladies will sing "*En Rev'nant d'la Revue*"—and who would not wish to hear her?

This is how they advertise in America:—

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The beauty and good taste of Mr. Wilson's pieces are proverbial. The especial beauty of this and his *Twilight Reveries*, (which is the last piece in the book), may be said to be truly American, such as may be derived (by a mind of fine conception), from acquaintance with our wide extended landscapes, forests, mountains and streams, enclosed in our bright and crisp atmosphere. The quality is different from that noticeable in music of any other country.

THE ROBIN'S RETURN. By L. Fisher.

Quite an elaborate piece of high order, in which you hear the birds singing.

We suffer the names of the composers to stand, for they are surely welcome to such advantage as is to be reaped from the candid advertisements, as they probably paid enough for them. Besides, if the advertisements are true—which as they are in an American paper, who can doubt?—English amateurs will be glad to secure such pieces. They will be at some loss as to which to choose, since in one of them, it appears, is found a quality different from that noticeable in music of any other country, and in the other the singing of the birds is to be heard. But still, we cannot look forward very gladly to a time when such a style of advertisement will be adopted in other countries.

The Royal College of Music is a very fortunate institution. H. M. Commissioners of 1851, having taken into consideration the insufficiency of the accommodation now at the disposal of the College authorities, have granted a site on which may be erected a building which will afford accommodation for the largely increased number of pupils, and Mr. Samson Fox has added £15,000 to his former magnificent promise of £30,000, and has handed to H.R.H. the Prince of Wales, President, the sum of £45,000 to provide the new College Buildings.

The programme of Mr. J. A. Bonawitz's Historical Recital of Music for the Organ, Harpsichord and Pianoforte, which will take place on June 8, in Princes' Hall, seems to promise a rich feast. The latter portion of it, drawn from the works of the principal composers since Haydn, need not be specially noticed, but the first and second sections are of great historical interest. The organ music will include a "*Benedicite*" by

Conrad Paumann, and pieces by A. de Cabeçon, Palestrina, and Hofhaimer; and the music of the Harpsichord will be illustrated by selections from Byrde, Dr. John Bull, Purcell, Marcello, Porpora, Carl Ph. E. Bach, and others.

ERRATUM.—In line twenty-one of our last week's report of Mr. Arthur Hill's lecture to the Musical Association on "State-aided Music Schools," for "two Provincial or Normal Schools," read "100 Provincial," etc.

ROBERT BROWNING, TEACHER OF MUSIC.

By SIDNEY R. THOMPSON.

III.—"MASTER HUGUES OF SAXE-GOTHA."

In the study of "Master Hugues of Saxe-Gotha," the student has at least one conspicuous advantage—he is called on to make no journeyings along the thorny path of historical research. We have seen that for the poem considered last week, "*A Toccata of Galuppi's*," the author has had some historic basis, though he has no doubt cared rather to look upon the maestro Buranello as the mouth-piece of an eternal principle of æsthetic righteousness, than to re-construct a dead personality with any particular regard to detail of historic truth. It is obvious, for instance, that at the period in which Galuppi lived and worked, the corruption of the Venetian state was already accomplished. Whatever of splendour or power was then visible, was but the afterglow of a sunset already past; the waxen hues of death mimicking life, of a corpse which at the lightest touch would dissolve into a state of putrid horror. With the death of the Doge Mocenigo in 1423, her downward progress had begun; and though, for three centuries longer, she maintained much, in outward semblance, of her prosperity and pride, the inner decay was at work, until it needed not the treaty of Campo-Formio in 1797 to tell the world that her power had departed from the Mistress of the Seas. But there are, as has been said, no such questions to be considered in connection with "Master Hugues." History knows him not—because he never lived. He is one of those audacious conceptions of Mr. Browning's imagination which go far to justify the name bestowed upon him by the delightful author of "*Obiter Dicta*," "*The Danton of modern poetry*." It is noteworthy that of present-day poets, two only have largely possessed, and displayed, the quality of humour—Tennyson and Browning. With the Laureate, it must be confessed, it is seen more seldom than with Mr. Browning, with whom it is one of the most frequently obvious qualities. He has to a singular degree the power of decorating his profoundest "criticisms of life" with all manner of grotesque and fanciful trappings. In the hands of one not so gigantic in power, so absolutely sane in judgment, this might easily degenerate into flippancy such as would weaken the effect of the more consciously ethical part of his work. With Mr. Browning it is not so, however, and, as will be seen when we come to consider the poem directly, the humour which pervades it robs it of nothing of its earnestness and power.

One other thought of general, rather than particular bearing, may here be suggested. Both in this, and the poem which will be discussed in a later article, Mr. Browning would seem to indicate his conviction of the superiority, as a medium of expression of the deepest emotion, of instrumental over vocal music. Indeed the "*Toccata*," also provokes the same thought, and the student's memory will doubtless revert to a line in one of the shorter poems similarly significant. In "*A Serenade at the Villa*," after a picture of the most wonderful intensity, in which we feel the fierce sultriness of the nights when "Earth turns in her sleep with pain," we are given the following verse, spoken, of course, by the serenading lover:

"What they could my words expressed  
O my love, my all, my one!  
Singing helped the verses best,  
And when singing's best was done,  
To my lute I left the rest."

From which obvious declaration on the part of the poet, the friends of pure music can draw what comfort they choose.

With so much, then, by way of preface, let us pass to the poem itself. It has, I believe, been seized upon by some of those who, imputing to the author qualities possessed only by themselves, can

see in his works nothing but turgidity and needless complexity. But, notwithstanding these allegations, it is, with the exception of one or two passages, so simple and straightforward in its conception, that I have doubted not a little if any attempt at elucidation be necessary. At any rate, since my aim has been to draw the attention of musicians to these poems that they may be urged to make closer acquaintance with their beauties, nothing will be lost by a description of that now under consideration. In the first few verses, then, we are introduced to the organist of some church—unidentified even by the most careful investigation of the Browning Society—who has been playing his congregation out with the "hard Number Twelve," from the book of fugues composed by the imaginary Master Hugues, who has been thus named, we are at liberty to suppose, for the sake of a convenient rhyme to fugues. The church is emptying fast, and the Sacristan is extinguishing the lights. But the organist, though he has, as he says, played the fugue "off-hand and cunningly," is not satisfied; so he calls upon the spirit of the dead master to explain his meaning.

Hist, but a word, fair and soft!  
Forth and be judged, Master Hugues,  
Answer the question I've put you so oft;  
What do you mean by your mountainous fugues?

Page after page as I played,  
Every bar's rest, where one wipes  
Sweat from one's brow, I looked up and surveyed  
O'er my three claviers, yon forest of pipes,  
Whence you still peeped in the shade.  
Sure you were wishful to speak,  
You, with brow ruled like a score,  
Yes, and eyes buried in pits on each cheek,  
Like two great breves as they wrote them of yore,  
Each side that bar, your straight beak;  
Sure you said—"Good, the mere notes!"  
"Still, couldst thou take my intent,  
Know what procured me our Company's votes—  
A master were lauded, and sciolists shent,  
Parted the sheep from the goats."

There is a certain class of students who, desiring nothing so much as abysmal profundity, wherein to loudly flap their vespertilian wings, might perhaps discover in the last verse much ground for curious investigation. "What company? What votes?" they probably ask themselves. Such trouble is, especially in this instance, quite needless. No student of Mr. Browning would pretend that the master is invariably of childlike lucidity in his writing; but it is easily possible to exaggerate the occasional difficulties in the text. It is beside the present purpose to enquire how far the charge of obscurity can be maintained; but two or three points may not unfitly be here noted. Firstly, let it be asked what right we have to expect that the deepest meaning of a great poem is to be on the surface, to be yielded to the most careless and superficial reader? All the analogies of life point to a very different conclusion. The most priceless treasures of the spiritual world must be delved for in the heart of the earth, or climbed for to the highest mountain tops. The chord struck in Matthew Arnold's grandly austere sonnet, "Immortality," is the fundamental one also of the highest philosophy. Only he who has fought and striven

"Mounts, and that hardly, to eternal life."

Secondly, if it be permissible to indicate for a moment the critic's personal relation to the work considered, I would like to say to those who have not yet essayed any serious study of Mr. Browning's poetry, that those who have done so find him an aid to a deeper spiritual consciousness, a motive-power, in fact, to a life more vivid and keen than they have before known. With promise of such a result, it is surely not a great thing to demand, that we should not be discouraged by a few initial difficulties of phraseology, or unexpected subtleties of thought.

Thirdly, I would suggest that the proper way to approach the study of these poems—or indeed, of any dramatic poem—is not that of commencing with detail. First of all, let the poem be read as a whole, that we may see the physical outline, as it were, of the speaker. Then, with each successive interview, the face and voice will become more familiar; his antecedents and family connections will be plainer, and at last he will take his place in our own circle of friends, to live with us evermore, counselling and helping with those larger experiences and that clearer insight which he has brought from his ante-natal world.

(To be continued.)

## THE GUILD OF ORGANISTS AND MR J. H. LEWIS.

The following circular has been addressed to the Fellows, Associates, and Members of the Guild of Organists.

89, Chancery Lane, W., May, 1889.

TO THE FELLOWS, ASSOCIATES AND MEMBERS:

Your Council have notified in the Musical Press, the change of Secretaryship from Mr. J. H. Lewis to Mr. Moreton Hand who will act in that capacity (*pro tem.*), and to whom, until further notice, all communications should be sent. Your council also wish to draw attention to the rule laid down by the Council, that all subscriptions, examination fees, and other remittances should be sent direct to the Treasurer, Mr. J. T. Field, of Montana, Montpelier Row, Blackheath, S.E.

For some time past your Council have felt that according to an inviolable law, affecting alike all young bodies, the organisation of our Guild has been in anything but a satisfactory condition. As a newly formed institution we have naturally had many difficulties to contend with, and it is with sincere regret that we have to lay the cause of much of the bad results of our defective organisation before the Guild.

It may not be known to the body of our Fellows, Members, and Associates, who reside, for the most part, in the provinces, and who have had no opportunity of attending the meetings of the Guild, that the absolute control of the Guild's affairs has been in the hands of the late secretary. That gentleman carried on the entire correspondence of the Guild, and the books and property, including the list of Fellows, Members, and Associates comprising the Guild, were kept at his private residence at Staines, some twenty miles from London. The only means the Council had of knowing the Guild's business was at the Monthly Meeting of the Council, when the late secretary called it together and disclosed what business he in his own private judgment considered necessary. It will, therefore, be seen that Mr. Lewis was the sole means of communication between the Council, the Members, and the outside world. To what extent the late secretary has used his position is only partially known to your Council; but the information which has reached it warrants it in feeling that the course it has taken in appointing a new secretary (*pro tem.*) and taking steps to place the Guild on a more satisfactory footing, will meet with the unanimous approbation of the Guild.

The immediate cause for the change in the Secretaryship was the notice which the late Secretary, upon his own responsibility—and without consulting or intimating to the Council that he intended doing so—sent to the Members calling a General Meeting for the purpose of dismissing the existing Council, and substituting for it some twelve of his own nominees who were to constitute the Council. That notice most of you doubtless received, and from it you will see that Mr. Lewis considers the Guild to be a "one-man Guild," viz., "his own," and not the Guild of Organists. Your Council feel sure that this only has to be pointed out to the Members and they will at once see that this contention of Mr. Lewis's could not for one moment be tolerated; and when your Council inform you that in consequence of this state of the Guild's organisation two of our Presidents and several important Members of the Council resigned during the past year, and some of the most distinguished members of the Organists' profession, who were invited to join the Council, declined to give any countenance or support to the Guild on the same grounds; you will, it is confidently believed, consider that the very existence of the Guild was at stake. Since the change in the Secretaryship has taken place, the late Secretary has informed the Guild's Solicitor that he has destroyed the letters received on behalf of the Guild, so that it will be seen how completely the Council and Guild have been in the hands of Mr. Lewis.

That the action of your Council has restored confidence is seen in the gratifying fact that some members of the Council who had resigned have returned to the Council, and other gentlemen distinguished in the musical world, who have hitherto stood aloof from us, have now joined the Council, in addition to which numerous applications for membership have been received.

It should be said that your Council are unanimous in the step they have taken, as it is felt it is in the true interests of the Guild.

In conclusion, your Council invite investigation, as it will prove that the late Secretary has been treated with every consideration. Let all unite in supporting the Council, and much may be attained, plans matured which are now before the Council, which may give the Guild an unique position in the musical world, and secure for the members privileges which are offered by no other body, and which but a short time since might have seemed utopian; but is it only by honest and manly brotherhood that good results can be obtained, and in this good cause your Council feel sure that one and all will do their utmost to assist it.

We are Gentlemen, Very faithfully yours,

On behalf of the Council,

W. PINNEY, Mus. Bac. Oxon, Vice-President,

J. T. FIELD; Sub-Warden.

P.S.—Since this circular was prepared your Council learn that Mr. Lewis has issued a notice asking the members of the Guild of Organists to attend a meeting of the Church Choirs Guild. Your Council trust you will not attend the meeting or identify yourself in any way with it.

### WAGNER'S PIANOFORTE SONATAS.

In 1830 Wagner was studying counterpoint and composition with Theodor Weinlig, Cantor at the Thomasschule, Leipzig, and to that teacher the young musician dedicated his Op. 1—a Pianoforte Sonata in B flat, which was written in 1831 and published in 1832. Mr. Dannreuther, in the article "Wagner" in Sir G. Grove's "Dictionary of Music and Musicians" quotes some remarks made by Wagner in 1877 in reference to those early lessons. Weinlig, it appears, used to thoroughly analyse some work (generally one by Mozart) and then set his pupil to go and write something similar in form. One can understand, then, the sort of music which would result from such a process; the form would determine the matter, not the matter the form. And at first, it cannot well be otherwise.

The "Allegro con brio" commences with a few chords establishing the key in a manner which would appear formal even in Haydn. The principal and second subjects are of the usual Haydn-Mozart type. There is nothing to notice particularly in this movement, unless it be the determined manner in which the young Wagner stuck to his thematic material in the development section, and the somewhat Beethovenish coda. The "Larghetto, in the key of the sub-dominant, is a plain, straightforward movement, and would well pass muster as an early effort of Beethoven. The "Menuetto" is quite in the spirit of Haydn. In the "Finale," a well-written movement, there are some canonic imitations which remind one of the opening movements of Mozart's Sonata in F, the one in common time.

In 1853 an Album-Sonata was written, and published in 1877. Here is a work of quite a different stamp. And it was, so far as we are aware, performed for the first time in London on Friday afternoon by Sir C. Hallé (or, to be quite safe, we ought to say announced for performance), at his third concert, a brief description of it may prove interesting to our readers.

It contains only one movement, and that, a slow one. The first section commences after four introductory bars, with a quiet pensive theme in the key of A flat, 3-4 time. The music is diatonic, and homophony prevails throughout. An enharmonic modulation leads us to the key of C major, and to a new theme—a long drawn *cantilena* which reminds one now of Tannhäuser, now of Die Meistersinger. Again the accompaniment is studiously simple. Portions of the first theme soon make their appearance, and then comes a long development of the opening notes of this theme. The time changes to 2-4, and the music becomes more and more animated. Here, again, of Wagner's power of combining melodies such as we find in his music-dramas, there is no trace. After some time the phrase dwelt on so long is given out *ff* on the dominant harmony of C minor, and then the music calms down till at last only the Tonic of that key is heard. The second theme now re-appears in the key of D flat with slight modifications. A graceful passage leads us back to the opening key. The music commenced as at the outset, but we have in reality reached the coda. There is a phrase which reminds one of a leit-motif in Die Walküre, and one modulation which in its harmony recalls the love duet in Tristan. The music ends quietly and in the simplest manner possible.

J. S. SHEDLOCK.

### MUSICAL PICTURES OF THE YEAR.

#### II.

We have done it—the Academy! Yet, such is the frailty of the human form, not without the usual "Academy headache." We have searched through some thirteen hundred pictures and found those that bear upon music and musical subjects. We may as well come at once to the most noticeable and most important of this year's exhibition—an exhibition well sustained in general interest, and in the department of landscape and the work of "outsiders" more noteworthy than usual; but with fewer giant canvases likely to be talked about by those who know not a Millais from a Millet than on some previous occasions.

The most ambitious picture treating of a musical subject is unquestionably, "The Encore: 'Home, sweet Home,'" by Mr. A. Chevalier Tayler. It is a bold, ambitious canvas, painted in that curious effect of lamplight, which Mr. Tayler so commonly affects and in that broad style of technique which has become the hallmark of the Newlyn school, and which being meant as a protest against convention, is in itself the most conventional. In a village hall by one of those lovely bays on the coast of Cornwall, where this band of painters congregate (and live, so the story goes, on a pound a week) a well dressed maiden is giving her encore. The effect is strange. The white-clad songstress stands on the platform, lit by the dull red ray of ship's lamps and the lowly paraffin, while the rest of the hall, and the stiff shirt-fronted members of the audience are in that twilight which is too often, as Ruskin hath it, "the blackness of despair." It is, however, a both striking and successful picture.

To proceed in the strict rotation of the catalogue, there is, quite early, a picture by Mr. G. C. Haité, called after the famous duet in the "Lily of Killarney"—"The moon hath raised her lamp above!" It is only noticeable inasmuch as it shows how completely the poetic title has failed to awaken a responsive echo in the breast of the artist. It as completely fails to realise the spirit of the title, as the painter has succeeded in showing himself no artist. If this moon had really "raised her lamp above," the lamp wanted "trimming" very badly. Probably the shape of the picture secured for it a place on the walls of the home of English art. Very high up on the same wall is "The Little Musician," by Gwilt Jolley. This is a pity, for the picture looks well painted. In the same room Mr. Val Prinsep presents us to "Carmen." The gay and fickle heroine of Bizet's master-work looks here fit for anything—almost fit to hang!—in her red Spanish dress, with the indispensable black mantilla and castanettes in hand.

The first number in the next room is a portrait of Madame Antoinette Sterling, by Frank Daniel. In it this favourite but unmusical singer is made to look plainer than plain. Close by Mr. John S. Sargeant has been taking liberties with "Mr. George Henschel." It is not one of Mr. Sargeant's successes, and Mr. Henschel looks as we might expect him to look after a very unsuccessful rehearsal. We do not say "encore" to this, Mr. Sargeant! "The Lost Chord" has inspired F. C. Mulock as well as Sir Arthur Sullivan. It is quaintly humorous, and represents two terriers gazing inquisitively into the "belly"—we beg pardon, but this is a technical phrase—of a guitar. "Madame Haas" is also in this room, from the brush of Otto Scholdern. It is a pretty good portrait of the pianist as she sits with one hand upon the key-board, bowing her recognition of unseen applause.

Gallery No. III. is the scene of the annual banquet, but Herman Pratt's "Holy Rest" was by no means inspired by this fact. It is a magnificent picture, the best religious subject exhibited. Here the angel fiddles, while the travellers rest. Yet this sparsely-clad damsel must be careful, for a too vigorous execution of a difficult cadenza might be productive of unpleasant consequences. Mr. Yeames reaches the tender spot in maternal hearts with his namby-pamby "Baby's Opera," which is sure to be snapped up by the Christmas numbers. It is a strange foil to the gruesome grandeur of Mr. Joseph's Mordecci's "Minstrel's Curse." The sub-title explains the subject:

"The boy hath breathed away his soul upon the old man's arm."

Prof. Herkomer has devised an excellent advertisement of his forthcoming pictorial music-play at Bushey in the fine portrait of "Joseph Ludwig" fiddling. He does not look as if he were fiddling away his time; but, capable of fiddling away any time, and most tunes.

In Room IV. there is a "Pastoral Symphony," not by Beethoven but by that designer of exhibition diplomas, Thomas Riley. The chief features of this decorative canvas are a penny whistle and a

maiden beneath the tree. "Anthony Van Corlear, the trumpeter" comes from the luxurious brush and no less brilliant intellect of F. D. Millet. "But it was a moving site to see the buxom lasses how they hung about the doughty Anthony Van Corlear, for he was a jolly, rosy faced lusty bachelor, fond of his joke, and withal a desperate rogue among the women," says the chronicler, which is not a bad description for a man who wasn't there. The veteran James Sant repeats a familiar subject most successfully in "Spirit Voices."

"Borne on the swelling notes our souls aspire." The lady, however, looks rather consumptive. "Aoidé" is by Mr. C. W. Mitchell. It is a full length nude. Most of the classical celebrities are painted like Hans Breitenman's nymph "mit nodings on." But whatever the prudish may object to in the lady's primitive costume they will find compensation for in the poetic inscription:—

Still would her touch the strain prolong,  
And from the rocks, the wood, the vale,  
She call'd on Echo still, through all the song.

Mr. Blair Leighton is the success of Gallery V.. His "Fame" contains just that poetic quality which is lacking in most of the contributions to English exhibitions this and every year. The subject is a little subtle; but one thing is certain, that the harp is evidently the classic instrument fit for the accompaniment of fame. It is a pity, therefore, that we find it only in close proximity to Sir Wilfrid Lawson's *bêtes noires* in modern London. "Dear old Herbert" has a good subject, painted as badly as he alone, perhaps, can paint, in "A Voice from the Deep." The catalogue will describe it, and this description is one of the best things about the picture.

Mr. Herbert Schmalz has chosen a poetic title for his contribution to Gallery VI. "On the banks of Allan Water," he calls it. We are not certain, but are of opinion that this nineteenth century damsel did not inspire the famous ballad. Probably Mr. Schmalz knows better. Still the picture would have done equally well for "Little Miss Muffet" grown up. "A Trio; Music hath charms," is a quiet joke by Mr. H. M. Gore; and "Zara, a dancing Girl," an arrangement in grey of a pretty girl and a tambourine, is the only other thing in this gallery which arrests us now.

There are quite a cluster of musical pictures on the left wall of Gallery VII. "Military Honours" by "that Eyre Crowe," introduces the pipers (luckily these are dumb!) and the drums; "Master William Burrows," by William Wontner, with a fiddle under his arm, is evidently not a violinist, or he would not carry his instrument with the resined strings next to his "Sunday-best" clothes; and M. Austen Brown's "Gipsy Encampment" introduces us also to another violinist, presumably a compatriot of Sarasate, but we have no means of ascertaining her quality in the moonlight. Gallery VIII. has only a "Flute Player" by Mr. F. P. Wild. His musician friends are of the long-haired order, evidently. In Gallery IX. there is an unimportant "Little Musician" by J. D. Penrose, a friezing panel illustrative of "A Song of Spring" by Marion Reid, "the Chant D'Amour," a highly finished, rather too beautiful, easel picture by Maud Goodman, and a delightful genre picture by Mr. John A. Lomax, called "A difficult Passage," which has nothing to do with the Channel. Of Gallery X.—Mr. Tayler's picture—we have already spoken; and the last room contains nothing of especial note.

W. L. C.

## MALE SOPRANI AND CONTRALTI IN LONDON.

By ALEXIS CHITTY.

(Continued from page 282.)

Crescentini was his immediate successor for a season, and made so little effect that Tenducci was called on to supersede him in the serious operas in the spring of 1785. His successor met with better luck. Giovanni Battista Rubinelli (born at Brescia in 1753). He came to London in '86, having narrowly escaped drowning on being landed in a boat from the ship at Dover, and made his first appearance, May 4, in a pasticcio "Virginia," his own part being composed by Angelo Tarchi, a young Neapolitan, considered then of promise. He was tall and majestic in person, and in countenance mild and benign. He was withal an excellent singer of the grand and dramatic school, and possessed great depth of chest and a perfect

intonation. Handel's Julius Caesar was revived in 1787, for his benefit, or rather for that of the directors "in order to induce the King to visit the theatre called his own, but which he seldom frequented" (Mount Edgcumbe), knowing the King's partiality for that composer's music. It was rather a medley of Handel's other works, "Verdi Prati, Dove sei amato bene" and "Rendi sereno al ciglio," these two songs formerly known as "Holy, Holy" and "Lord, remember David," &c., being included. Senesino's recitative was retained, and was admirably suited to Rubinelli's deep contralto and fine delivery. He was assisted by Mara in the principal female part. The King came to or three times to hear this revival which filled the house by attracting the lovers of the old style of music to the exclusion of the modern. On his arrival in this country he found himself censured for embellishing his airs. He afterwards sang "Return O God of Hosts," at the Abbey, as it was written, which in turn his rendering was considered by the admirers of Handel as bald and insipid. He died at Brescia in 1829.

Luigi Marchesi, the next *evirato*, first appeared April 5 at the "Guilio Sabino" of Sarti. He was born at Milan in 1755 made his *début* in a female part in Rome in 1774, and from being second man to Millico and Pacchierotti rose to the first position in the various cities of Italy, Berlin and St. Petersburg. Marchesi—who was good looking—apparently good looks were as indispensable to *evirati*, as they are now-a-days to "prime donne," and a good actor, made a great success and remained until 1790, singing at the King's Theatre, the Haymarket, and Covent Garden, Italian opera being located in all three in succession.

He afterwards sang principally at Milan down to the time of his retirement in 1806. He died there in 1829. Mr. Julian Marshall states that his portrait was painted by Cosway, and engraved by Schiavonetti. A caricature of him was published by J. Nixon in 1789, "A Bravura at the Hanover Square Concert," in which he is represented as a coxcomb bedizened with jewels singing to the King, the Prince of Wales, and the nobility.

After the departure of Marchesi three "musici" appeared without much success—Bruni, Roselli, and Neri. The second who made his debut at the same time with Banti in Bianchi's *Seniramide* was the best. According to Parke he had a voice of superior quality, and was well received. He should have taken the principal part in Lord Edgcumbe's *Zenobia* at Banti's benefit in 1800, but he was considered unequal to the part, and it was taken by the tenor, Viganoni, instead. After this he sang no more, and no other "musico" appeared until the arrival in this country of Giovanni Battista Velluti. This singer was the last of the *evirati*, and was born at Monterone (Ancona), in 1781. After singing with great success in Italy, especially at Milan, and Venice, he was engaged by Ebers to play his original part in *Il crociato*, produced at Venice in 1824, for which he was engaged as stage manager, having already played in the same at Venice and Paris, under the composer's direction. Great opposition was made to this singer, the wits of the day calling him "non vir, sed veluti," and to give him some support the first performance was announced for his benefit as stage manager, and to ensure him some remuneration, Ebers bought his benefit from him for £700. He made his *début* in his original part, Armando, and fortunately both he and the opera succeeded, that no other work was performed that season. He received 600 guineas that season, but was re-engaged at a salary £2,300 as singer and director of music.

He re-appeared January 7, 1826, as Armando, and the same season produced Morlacchi's "Tebaldo ed Isolina," in which opera he has been desirous of making his first appearance. He was much less admired in this in spite of one fine scene, "Notte tremenda." For his benefit he renewed Rossini's *Auribano* in Palmira, and in connection therewith, became involved in a legal dispute with the female chorus on the ground of a promise to pay them an additional remuneration, on condition of extra exertion on their part, and the case was decided against him in the Sheriffs Court. He sang in concerts in 1832, and was heard by Mendelssohn. He came too late in this country, though a handsome man and good singer, the taste for his kind of voice having declined. Personally, he was a man of great worth and integrity and of some humour. His greatest delights were in billiards and whist. He died in 1861.

The last "musico" who appeared in this country was a certain Pergetti, who, Sir George Grove tells us, sang at the "Società Armonica," May 6, 1844, and who won a deserved encore in an air from his opera *Ciglio*.

## Reviews.

No. VI. of "The Meister" is just out; publisher, Mr. George Redway, 15, York Street, W.C. The Wagner Society may be congratulated upon the uniform excellence of this its quarterly journal. The style of the articles is worthy of far more ambitious "Reviews," and, we may add, that few, if any, magazines are so singularly free from printers' errors or slipshod phrases.

The current number opens with a short, but well-written, editorial upon "Richard Wagner's childhood." There is naturally not much that is new in the article, for Wagner himself told the tale long ago; but on the composer's birthday a retrospect of this nature is certainly well-timed. Mr. Dowdeswell continues his article on Schopenhauer, which is to be concluded in a future number. Some may have found it a little difficult to follow the elaborate metaphysics of the earlier parts of this treatise; but in the present instalment Mr. Dowdeswell has dealt with a branch of Schopenhauer's philosophy, in which we all can take interest, and from which we all may derive instruction. Mr. Ward's study of the "Ring des Nibelungen" now reaches the "Walküre," and cleverly carries out a somewhat dogmatic interpretation. Finally, the translation by the editor of Wagner's "Religion und Kunst" is well continued. The article itself is most remarkable and far-reaching in its thought, while the translator has combined fidelity with musical cadence of language.

Five Songs by Ernest Birch (J. and J. Hopkinson) illustrated by W. Graham Robertson and dedicated to the Princess of Wales. We are quite accustomed now to buying several songs at the price hitherto paid for one, and no one, therefore, need be surprised to find that the little book before us contains five well conceived and well set songs, all beautifully harmonised and dramatic enough to interest expressive singers. The pictorial headings are artistic and delicate.

"Rustic Suite," pianoforte solo by Erskine Allon (London Music Publishing Company) may be commended to the notice of moderately advanced players. The themes are original and bright, and the writing much above the average, while the rhythm of the four pieces shows pleasing variety.

A Collection of Nine Songs, words by various poets, music by Louis N. Parker (Messrs. Weekes & Co.) appeals to singers who care for compositions of a less conventional kind than the ordinary ballads. Some of the numbers are written on a higher level than the others, but all are set in a very descriptive manner and the accompaniments are the necessary completion of the musical ideas. By the same composer are "An Indian Serenade," words by Shelley, and "A Shepherd in the Forest Lay" song with piano and violin (obligato) accompaniment. The first mentioned is very impassioned and of a declamatory style, and the latter quaintly melodious and poetical, the violin part being quite a little study in itself. Also by Louis N. Parker are two unaccompanied part songs for four voices, "St. Valentine's Day" and a "Song of the Silent Land." The first in accordance with its verse is gay and light; the second a worthy and impressive setting of Longfellow's beautiful lines.

From the Do-Re-Mi Company is "The Mary Jane," a very ordinary and easy sailor-song, by G. J. Rubini, also some pianoforte pieces: "En Carrière," caprice by Alois Volkmer, a galop-style of composition; "Soirées de Londres," a simple waltz by Lylda; "The Butterfly gavotte," by Arthur Argo, a conventional specimen of the dance; and "Scherzo in B Minor," by B. Palmieri, a real scherzo requiring not only a fluent finger but also a due appreciation of the quaint ideas; as a study it is interesting, and demands careful phrasing and expression.

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## SENOR SARASATE.

Pablo Martin Meliton Sarasate—we do not know his other names—was born at Pampeluna in Spain, on April 10, 1844, his father being the bandmaster of a regiment quartered in Galicia. The boy, whose genius was not long in asserting itself, was placed first under Manuel Rodriguez, a teacher of the violin in Madrid, and, his progress being so rapid that he speedily attracted the notice of some high personages, he was sent later to study at Paris, chiefly by the generosity of Queen Isabella and Countess of Nina, who paid annually three thousand francs for his maintenance. It was on January 1, 1856, that the young man entered the Conservatoire, being placed, in the first instance, in Alard's violin class, wherein he won all the highest possible distinctions.

From this period is to be dated the inauguration of a phenomenally brilliant career. The fame of the Conservatoire student spread quickly from Paris to the provinces, and Spain echoed with the praises of her son. Naturally he desired even larger successes, and accordingly started on a tour throughout Europe, giving concerts wherever a concert-hall could be found, and achieving always the same triumphs. This was followed by a tour through North America, where the musical public accorded him, not less willingly than the old world, the reception due to a violinist so masterly in every way.

In 1861 he appeared at the Crystal Palace, in a concert of which we know little, but in 1874 he returned to London, appearing at the Philharmonic Concert on May 18, with a resultant success remembered well by many, and now the London season would seem to lack somewhat of its due *éclat*, were not the famous Spaniard to give us his series of concerts. The third of the present season will be given on Saturday next, when his latest composition—a Duo—will be played by himself and Miss Nettie Carpenter. It may here be mentioned that his other works include Fantasias on "Carmen," "Faust," and "Der Freischütz," transcriptions of various nocturnes of Chopin, a number of Spanish Dances, and a "Jota Navarra" for two violins.

Whatever his triumphs may be elsewhere, probably Senor Sarasate values none so much as that which awaits him every year at the annual Festival of San Firmin, held at Pampeluna from the 5th to the 9th of July. He is then the central figure of a great procession, being usually drawn in his carriage by the enthusiastic crowd, and followed by the representatives of the Church and the State. When the procession has reached its destination, the proceedings are opened by a violin solo, played by Sarasate at a balcony in the presence of the reverent multitudes; and, of all the subsequent splendours of the festival, Sarasate is still the hero. To this fête he will this year return as usual, no other engagements intervening after the conclusion of the concerts in St. James's Hall. It is possible that, later in the year, he may proceed once more to America, but nothing has been finally decided.

It would seem futile to offer anything by way of eulogy or criticism on the great artist. His name will ever be remembered as one of the greatest masters of his instrument; for certainly it is hard to believe that his almost demoniac fire, his marvellous technical power, have been surpassed—even in the golden age of music, whenever that may have been—by more than one man; and to the nobility of the artist is to be added the singularly winning charm of the man, than whom history names none more modest or sincere. The inscription on the photograph given him by Rossini may well serve as his highest praise now and always; "Sarasate géant par le talent dont la modestie a doublé le charme."

## ROYAL ITALIAN OPERA.

Mr. Augustus Harris inaugurated his new season of opera at Covent Garden on Saturday last, when nearly all that is most brilliant and notable in London Society came to "assist." This was due, we must imagine, rather to a desire to show general sympathy with a good cause, than from any particular desire to hear Bizet's "I Pescatori di Perle," which cannot be regarded as a very high expression of the composer's genius. It had but moderate success when produced by Mr. Mapleson in 1887, under the title of "Leila," and even now under the improved conditions, seems scarcely more valuable. That it abounds with much beautiful lyric writing is very true; but the book is weak, and Bizet, at the time of its composition, had by no

means attained the fulness of dramatic power which made "Carmen" so considerable a work. It is pleasant to be able to say with what worthy care the opera was presented and played. The *mise en scène* was as superb as the most exacting—and Mr. Harris, after last season, must expect his audiences to be exacting—could desire. The principal roles were assumed by Miss Ella Russell, whose excellent art was responsive to all demands made on it, by Signor F. d'Andrade, who gave a highly dramatic reading of the part of Zurga; by Signor Miranda as Nurabad; and Signor Talazac, who then made his first appearance here. We shall have further opportunities of discovering for ourselves the merits of this artist, whose fame has even reached to England, meanwhile noting only that he scarcely found his part adapted for the display of his best qualities.

On Monday was presented the ever popular "Faust." The chief interest of the performance centred in the débuts of M. Winogradow, the young Russian baritone, who created such an impression at the Jodrell Theatre, a few months ago, and M. Montariol, one of the new tenors. To the first was assigned, naturally, the part of Valentine, to the latter that of Faust. It may at once be said that the Russian singer was somewhat uncertain and nervous in his early scenes, but was extremely expressive later on, and is to be regarded as a great acquisition to Mr. Harris's company; while M. Montariol showed himself as the possessor of a voice which, if not exactly of the highest order, is of pleasant quality and good power. Miss McIntyre was the Margherita, Madame Scalchi the Siebel, and Signor Castelmarty, the Mephistopheles.

"Carmen," given on Tuesday, served to re-introduce Madame Marie Roze, in an impersonation which is now very familiar, alike in its merits and defects. Indeed the whole performance may be briefly dismissed with a few words of general praise to Miss McIntyre as Michaela, to Signor F. D'Andrade as Escamillo, and to Signor A. D'Andrade, a débutant, as Don José, in which part the new comer exhibited a light but agreeable voice, and a commendably refined method of acting.

## Concerts.

## SIR CHARLES HALLE'S CONCERTS.

It would be far from uninteresting to a musician of the class which for want of a better name, we might call metaphysical, to trace the gradual steps in the evolution which has produced, from what were originally only pianoforte recitals, the chamber concerts of which a new series was instituted by Sir Charles Hallé on May 10 at St. James's Hall. Unfortunately for those who might desire it, we cannot enter into such an enquiry at the moment, and have to content ourselves with a record of the concerts themselves, which, it need hardly be asserted, are now as ever occasions of considerable artistic importance, by whatever name they may be called; but for the benefit of those who cannot enjoy anything which is not labelled with a more or less distinctive name, we may suggest that they should be called the "Summer Pops."

At the first concert, a novelty was introduced in the shape of a recently published quartet by Cherubini, in E, which proved to be exceedingly interesting, not less on account of the beauty of its themes, than the skill and variety in their treatment. The first movement is thoroughly Italian in its tunefulness, but in the second, a Larghetto, we find the reticence and almost severe placidity which is usually associated with classic Greek art. Interpreted as it was by Mme. Néruda, and MM. Ries, Straus, and F. Néruda, its charms were fully set forth. The rest of the programme was made up by the Beethoven Sonata for Pianoforte and Violin, in G, Op. 96, Dvorak's fine Quintet in A, Op. 81, which was admirably played, and Nos. 1 and 4 of Schubert's Impromptus, Op. 142, played by Sir Charles with his usual delicacy and grace.

The scheme of the second concert, given on May 17, was headed with a Trio in E flat for Pianoforte, Violin and Violoncello, by G. Martucci, a composer whose name is by no means familiar to the majority of concert-goers. The work in question is marked by a great deal of melodic charm, but on a first hearing its meaning is scarcely clear, and in the Finale especially, the writing is of a very laboured

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character. It was played by Madame Néruda, Herr F. Néruda, and Sir Charles, and was of course played superbly. Beethoven's Sonata in C minor, Op. 10, selected by Sir Charles for his solo, received his usual poetic interpretation, and was followed by Brahms' charming Sonata for Violin and Pianoforte in A, Op. 100, and the concert ended with an unusually fine performance of Schumann's Trio in G minor, Op. 110.

#### SEÑOR SARASATE.

Bernard's Violin Concerto does not improve on further acquaintance, though its performance by the great violinist on Saturday afternoon made it much more than endurable. Of his familiar rendering of Mendelssohn's concerto there is nothing new to be said, but the exquisite phrasing and beautiful tone displayed in the slow movement created more than their customary effect. We must, however, once more protest against the breathless speed adopted in the finale, which indeed Señor Sarasate seems to take a shade faster each time he plays it. His inimitable performance of his own arrangement of a Spanish national air "Muniera," was another attractive feature of the programme. The orchestra was heard to great advantage in Svendsen's "Rhapsodie Norvégienne" and Beethoven's "Fidelio" overture. We have recently had to comment somewhat severely on the orchestral playing at these concerts, and we are glad to notice a marked improvement on this occasion. Mr. Cusins conducted.

#### RICHTER CONCERTS.

It need surprise none but those who, like Job's sorry comforters, believe that musical wisdom will die with them, that the programme of the last Richter Concert, designed specially to commemorate Wagner's birthday, should have drawn together an unusually crowded audience. The scheme was as well arranged as was possible under the circumstances; though we cannot reconcile ourselves to the performance of such pieces as the great Love duet from "Die Walküre" on the concert platform. It is needless to enter into the reasons for this, which are sufficiently obvious, when the peculiar nature of the particular piece is considered. It is a pity, too, that the programme was not arranged chronologically, since an opportunity, double valuable in the case of Wagner, would thus have been offered to trace the master's progress. But when this has been said it is pleasant to record so magnificent a rendering as was given of, for instance, the overture to the "Flying Dutchman"—a rendering unequalled, at least in our memory, for dignity and fire; of the Vorspiel to the third act of "Die Meistersinger," or of the wonderful "Walkürenritt." Over the musical aspects of pieces so familiar, it would be superfluous to linger; neither can we offer any comment on the "Siegfried Idyll," or the Trauermarch from "Götterdämmerung." Their splendours are visible to all who have not blinded themselves by gazing too long on the sunset. The only other selection unmentioned was the Vorspiel and Liebestod from "Tristan," that marvellous song of love vanquished by, and then vanquishing, fate and death. How Dr. Richter performs it, is well enough known. It remains only to be said that the Love Duet from "Die Walküre" was given by Miss Anna Williams and Mr. Lloyd, neither of whom appeared to very great advantage.

#### Herr SCHÖNBERGER'S RECITAL.

At Prince's Hall on Tuesday M. Schönberger reappeared before his many admirers after a rather long interval, during which it would scarcely be gracious to say he has improved, though his technique seemed more wonderful than ever. His re-appearance served to remind us of the regrettable fact that so few otherwise first-rate pianists deem it necessary, as actors do, to throw themselves into the piece or into the "part" they play. Seventeenth or eighteenth century music is rendered by them with the vigour, the spasmodic gush and clamour of the most modern compositions; the charm of variety is thus totally destroyed, and the rising generation are in danger of losing all correct ideas about the solid dignity of the older masters. There are only a few players of the present day who even attempt to preserve the "old traditions," and who, when they perform old works alter their style so much that neither their playing nor their instrument can be easily recognised when they, later on in the programme, thunder out a Liszt-Rhapsody.

The G minor Fugue of Bach, with which M. Schönberger commenced his concert, is an instance in point. An Organ Fugue, and one peculiarly suited to the King of Instruments, not only was it

weakened by transcription for the piano, but Mr. Schönberger played it almost *schersando*. The Scarlatti pieces also were much too stormily played.

The performance of the modern music was almost irreproachable, Beethoven's Sonata in C major, Op. 2., No. 3, especially the two last movements, being splendidly rendered, while the Chopin selections and Schubert's seldom given Sonata in C minor, further displayed Mr. Schönberger's marvellous execution, power, delicacy, and artistic finish.

#### ROYAL AMATEUR ORCHESTRAL SOCIETY.

The smoking concert given at the Prince's Hall on Saturday last brought the Society's season to a brilliant conclusion. An admirably chosen programme, including the overtures to "Euryanthe" and "Le Cheval de Bronze," the prelude to "Lohengrin," and Mozowski's charming Suite "Aus aller Herren Länder," was performed in a manner which, without making invidious comparisons, we do not hesitate to say no other existing institution of a similar kind can rival. The conductor, Mr. George Mount, deserves a large measure of praise for the band's performance of the prelude to "Lohengrin," in which the fine tone, delicacy, and truthful intonation of the strings were remarkable. Mr. Johannes Wolff contributed violin solos by Laub, Thomé, and Wieniawski, the last-named composer's elegant "Caprice Valse" being an admirable vehicle for this excellent artist's beautiful technique and refined expression. Mr. Edward Lloyd sang "Fra Poco," from "Lucia," and Sullivan's "The Sailor's Grave," in his familiar manner. Among the large and representative audience were the Prince of Wales, the Duke of Edinburgh (President of the Society) and Prince George of Wales.

#### MISCELLANEOUS CONCERTS.

MADAME HAAS'S CONCERT.—A concert was given at Prince's Hall on Wednesday evening the 16th, by Madame Haas, assisted by Herr R. Heckmann. Mr. E. Howell, Herr Paersch, and Miss Liza Lehmann, all of them artists too well known to need any description of their abilities. Madame Haas exhibited her charmingly sympathetic and delicate style in Schumann's Trio in D minor, and several short pieces for pianoforte solo, finishing her share of the evening's work by playing the pianoforte part in Brahms' little-known Trio for pianoforte violin and horn, which, though containing some singularly beautiful and effective passages for the horn in particular, is not, on the whole, a very inspired or inspiring work. The plague of late arrivals was particularly active on this occasion, an interval of not less than eight minutes having been interposed between the first two movements of Schumann's Trio while the long procession of late comers filed through the hall, and this at a concert which did not begin till 8.30. Miss Lehmann chose to substitute "La Charmante Marguerite" for two of her own songs announced in the programme, much to the disappointment of many of the audience. Madame Haas played on a remarkable fine Steinway Grand, the beautiful cantabile tone of which gave wonderful charm to her execution of Chopin's Nocturne in G, Op. 37, and of Paderewski's pretty and popular minuet. The hall was (eventually) well filled.

MISS ROSE DAFFORNE'S third Annual Concert took place at the Morley Hall, Hackney, on Tuesday the 14th inst., before a large and enthusiastic audience. Much praise can be given to the fine rendering of Meyerbeer's "Roberto, oh! tu che adoro," by Miss Julia Jones, who, in response to an encore, gave "Home, Sweet Home." The talented *beneficiaire* appeared to advantage in Gounod's "Quando a te lieta," whilst her sister, Miss Lily Dafforne, created a favourable impression in the serenade "Unto thy heart" (Allitsen). The songs of Messrs. Dalgely Henderson, Harry Stubbs, and W. G. Forington, were also much appreciated. Mr. Alfred Hollins, the blind pianist, fairly astonished the audience by his artistic taste and brilliant execution in Liszt's Polonaise in E, and pieces by Grieg, Bulow, and Moszkowski. Other instrumental items were contributed by Miss Daisy Ashton, a young violinist of great promise, and Mr. Woodford Reynolds (violoncello). A male voice Quartette, under the direction of Mr. R. De Lacy, sang several effective part-songs, and the accompaniments were in the safe hands of Mr. Fountain Meen.

THE MISSES JOSEPHINE AND IDA AGABEG gave a concert at the Steinway Hall on Monday evening last. Miss Josephine played a "Scherzo Op. 31, by Chopin, Gottschalk's "Pasquinade" and her own pretty nocturne "Doux Aveu" with that refinement of execution

we now expect from her. Miss Ida's voice—a soprano of considerable power, particularly good in the lower and middle registers—was heard to advantage in Ganz's "Since Yesterday," Gounod's "Invocation à Vesta," from "Polyeucte," and Goring Thomas' "Ma Voisine," the latter provoking an encore. Mr. Gabriel Thorpe, Mdle. José Sherrington, Miss Frances Hipwell and Miss Helen D'Alton assisted, the latter giving a fine rendering of Adam's "The Silent Highway." An item of interest was the performance on two pianos of Liszt's "Rhapsodie Hongroise," by Miss Agabeg and her pupil Miss Plowden. Of Miss Agabeg's performance we need not speak, but she is to be congratulated on having a pupil who, although so young in years displayed not only so much skill in execution but evident artistic appreciation of the music.

MISS ALICE GOMES gave a concert in Prince's Hall on Tuesday evening. It cannot in truth be said that the young lady appeared to ordinary advantage upon the occasion; her voice, certainly, was as agreeable as ever, but the defects of her unemotional style seemed more pronounced than usual. None the less, her audience, perhaps mindful rather of her wonted success, showed no slight appreciation of her songs, which included Kjerulf's "My Heart and Lute." She also joined Madame Bertha Moore in the duet from "Mefistofele." The last-named lady also gave, with gratifying results, songs by Grieg and Tosti; and the rest of the programme included contributions from Mr. Henry Percy, in excellent voice; Mr. Thorndike, whose otherwise excellent art is still marred by certain faults of pronunciation; Mr. Plunket Greene, and Miss Nettie Carpenter. To the regret of the audience, Madame Belle Cole, whose name appeared on the programme, was too unwell to sing. Mention should be made of the admirable work done by Mr. Wilfred Bendall as accompanist.

HERR WALDEMAR MEYER gave, on the afternoon of Wednesday last, a concert in Prince's Hall, which was the occasion for introducing Frau Schoepffer, a singer from Dresden. The lady was heard in the aria, "Non Paventar," from "Il Flauto Magico," and in songs by Schumann, Brahms, and Lassen. A pardonable nervousness prevented her from accomplishing all of which she is evidently capable, and we shall say no more at present than that she has a voice of considerable compass and power and a style of commendable breadth. Herr Meyer achieved his chief success in Ries' Suite for Violin and Pianoforte, No. 3, which he played with Herr Gustav Ernest, who rendered material assistance throughout the concert. In this work the violinist displayed to the full the emotional qualities and purity of tone for which he has become so well known. The same praises may be awarded to his interpretations of Bach's Chaconne, the Adagio from Spohr's 6th Concerto, and Handel's Sonata in A major, in all of which he attained the success which is the just reward of earnestness and power.

MISS MARIE CURRAN.—On Wednesday a concert was given at 19, Harley Street, by this young artist, who then gave evidence of those same qualities of artistic intelligence and capacity which have already commended her to public attention. She chose to be heard in Grieg's "Autumn Storms," Cowen's "Because," and Tosti's "Ti Rapirei," and did not fail to please her audience in any instance, singing as she did with much dignity and breadth of style. She was admirably assisted by, amongst others, Miss Carlotta Elliott, Mr. Geo. Power, Mr. Luther Munday, Mr. Johannes Wolffe, who played more admirably than usual, and Mr. Wilhelm Ganz, who contributed a pianoforte solo in his best style.

SIGNOR ROMANO'S annual concert took place in Messrs. Collard's Rooms on the 22nd inst. The concert-giver played, with much refinement and skill, Liszt's "Le Rossignol," and a study by Henselt. The vocal portion of the concert was supplied by Mdle. Marie de Lido, who sang her favourite scena from Bizet's "I Pescatori de Perle" in her most artistic style; by Miss Kate Flinn, who displayed her dramatic voice and style to much advantage in Grisart's "Chanson Brésillienne," by Mdle. Le Brun, Mr. Frederic King, and others.

A MUSICAL AND DRAMATIC ENTERTAINMENT was given in Portman Rooms on Wednesday evening. The first part consisted of songs by Mr. Arthur Chapman, Mdle. Jose Sherrington, and Miss Helen d'Alton—the latter singing splendidly. The second part comprised a new operetta "Head or Heart." There was nothing original in the plot, but the music, by Martyn van Lennep, was charming—an air "Can I forget," and a duet "Ah me," provoking encores. The piece was well played by Mrs. Arthur Chapman and Mr. Arthur Wilkinson. The third part was composed of some well arranged and effective Tableaux Vivants.

EAST LONDON INSTITUTE OF MUSIC.—On Thursday of last week a concert was given in the Stratford Town Hall by the students and professors of this excellent institute. The programme, well selected, was gone through in a manner which redounded to the credit of the pupils, and shewed the quality of the instruction available, Mendelssohn's part-song "My birk is bounding," being given particularly well. Songs by Miss Adele Myers, Mr. Page, and others, provoked much applause; and the solos on the violin by Mr. Basil Althaus, and by Miss Lilian Swiney and Madame Helen Fredericks on the pianoforte were not less well and deservedly appreciated. The conductors, Messrs. W. Wesche and G. J. Sumpter, are to be warmly congratulated on so interesting a success.

THE SALON.—The members of the Salon were "At Home" last Tuesday to a large number of more or less distinguished guests. Amongst those present were Mrs. Hungerford (author of "Molly Bawn" and "Phyllis"), Mrs. Arthur Stannard, Mrs. Campbell-Praed, Mrs. Arthur Levy, Mr. Mortimer Mompes, and Mr. F. H. Cowen, and the evening was altogether the most brilliant and pleasant of the season. Amongst those who contributed to the musical entertainment were Miss Marie Curran, who sang Gounod's "Worker," very expressively; Miss Rosina Brandram, who gave an admirably dramatic rendering of Goring Thomas' "A Summer Night," and Miss Hanna Marie Hansen, the new Swedish child-pianist, who played the "Moonlight" sonata in a way which proved that her juvenility is not assumed. But the success of the evening was certainly the recitations of Miss Dell Thomson, a young American lady, who possesses altogether unique dramatic powers of the humorous order, and is likely to be heard much of during the present season.

## PROVINCIAL.

### SHERBORNE.

The Philharmonic Society gave their grand concert on Thursday evening, May 16th, when Mr. A. R. Gaul's Historical Cantata "Joan of Arc," was performed. The chorus had shown excellent capacity for grappling with difficult work in their performance of "Callirhoe" at their first concert, and it was, therefore, a matter of surprise that their conductor (Mr. Louis N. Parker) had selected so confessedly poor a thing as "Joan of Arc" for their second appearance. The cantata stands one degree above "Christ and His Soldiers," and that is about all the good that can be said of it, except that it is written by a skilled theorist. It is altogether antediluvian in style and we Shibernians devoutly hope that Joan will now—at least as far as Sherborne is concerned—retire into her ark, where she will find plenty of congenial society among the other featureless wooden figures, which, according to nursery traditions, people that primitive vessel. The performance was excellent, and the choir toyed with what trivial difficulties the work presents. Miss Ida Everard, Mr. E. T. Morgan, and Mr. C. H. Hodgson were the soloists and made what they could of uncongenial matter. The second part of the programme was miscellaneous and included a really remarkably fine performance of Pinski's beautiful part song, "The Sea hath its Pearls."

### EDINBURGH, May 20, 1889.

The Carl Rosa Opera Company concluded a more than usually interesting week's visit on Saturday night last. The events round which the interest of amateurs centred, were the performance of Meyerbeer's grand and romantic opera, "The Star of the North," for the first time in Edinburgh, and the assumption also for the first time before an Edinburgh audience, of the title role in Bizet's "Carmen" by Miss Fanny Moody; and each of these novelties, it need hardly be said, attracted very full and enthusiastic houses—the latter, which was reserved for the closing performance on Saturday, especially so.

The two leading parts in Meyerbeer's work—Catherine and Peter the Great—were both admirably sustained by Madame Burns and Mr. Celli respectively; and the staging—a no mean undertaking—was also very well and completely done. Those among the audience who may have recollected "l'Etoile du Nord, with Patti and Faure in the cast, together with all the magnificence of scenic effects, which the resources of Covent Garden were once capable of bestowing upon its production, may possibly have missed something both in the music and the completeness of stage detail in the present representation of the work; but on the whole the performance in question (there were no less than four during the week), were such as to reflect no small

amount of credit on all the artists engaged, as well as upon the management generally. That such works as "Robert the Devil" and "The Star of the North" can be seen at all in the provinces, is a very great gain upon what the musical public was privileged to enjoy only a few years ago.

Miss Fanny Moody's appearance in "Carmen" was a pleasing surprise even to her most ardent admirers. It was but the third time she had assumed the part publicly, and there were necessarily little slips and omissions here and there; but, taken as a whole, and considering the bright promise it gave of what Miss Moody will eventually make of the part, the assumption was certainly a powerful effort, and one on which she is to be warmly congratulated. As compared with Madame Minnie Hauk's interpretation of the part—the most satisfying and natural possibly that has yet been seen—or even with that of Madame Burns, the most life-like and true of any on the English stage. Miss Moody's rendering cannot, of course, be yet said to be ripe; but there is every indication that, with a little more study and practice in the part, she will prove to be a dangerous rival of both these artists.

Mr. McGuckin was the José; a part which, from the histrionic point of view, is comparatively the best thing he does. The advance, even since he last played the part in Edinburgh only a few months ago, which this distinguished tenor has made in the art of acting, is remarkable, and gives encouragement to hope that, in a little while, he will become as good an actor as he is a singer. If such be his wish, there does not appear anything to prevent its accomplishment.

The other works performed during the week were "Mignon" and "The Bohemian Girl."

✓ The Band and Chorus under the joint conductorship of Messrs. Goossens and Claude Jacquinet, did admirable service.

#### CHELTEMHAM, May 21, 1889.

Messrs. H. A. and R. J. Webb, the energetic lessees and managers of the Montpellier Gardens, inaugurated their summer season by the engagement of the celebrated Anglo Hungarian band, who gave six concerts of their national and other music in the splendid marquee provided for the purpose. The enterprise of these young lessees is highly appreciated, large audiences were present at all the concerts. The band is composed of some twenty thorough musicians, who all play from memory; and whether in their weird and fantastic national music, in solos or concerted pieces, their style has a delightful finish, and numerous encores were accorded with enthusiasm. The solos on the 'cello and cembolo were remarkably good. Next week a treat is promised in Mr. Hay's "Le Petit Orchestre," which will give eight concerts.

At the Assembly Rooms Gompertz's Spectroscope and Spectral Opera Company have been the draw, a version of "Faust" being well done; Miss Maude Dickerson being the Marguerite, Miss Clara Jervoise, Siebel; Messrs. William Boatman, Harry Smith, and J. Wright respectively representing Faust, Valentine, and Mephistopheles.

#### MANCHESTER, May 21.

The series of Gentleman's Concerts was concluded by a recital, given by Sir Charles Hallé. The programme, though containing nothing new, was in every way delightful, and was so excellently rendered as to deepen our regret that the winter will have to come before we hear our great leader again. Schubert's posthumous Sonata in B flat may possibly prove tedious to a mixed audience, but it can never fail to reach the heart of those who are familiar with it. Neither Schubert, nor, so far as we know, any other composer has ever written anything more truly pathetic than the Andante Sostenuto; and, indeed, the whole work tells of such sadness and helplessness that, in listening to it, pain and pleasure closely mingle. The interest of the concert was well sustained throughout, Beethoven's Sonata in D (Op. 10, No 3), six studies from Kellner's "l'Art de Phraser," and Chopin's Waltz in E flat (Op. 18), being only the more prominent pieces in a recital which was amongst the most enjoyable we have listened to this season.

Some little time before the above concert the same Society gave what was called a conversazione. There was little to distinguish it from one of the ordinary concerts of the series, save the fact that most of the artists were, from the professional standpoint, of indifferent quality. Their efforts, however, were warmly applauded, and the evening passed pleasantly enough.

#### BIRMINGHAM, May 13.

Two musical events of interest, both organised by amateur societies took place last week. The first was the performance of Sullivan's comic opera, "Ruddigore" the Birmingham Amateur Opera Society. The second the annual concert of the Clef Club. For more than eight months the amateurs have been busy rehearsing "Ruddigore." No labour has been spared to attain comparative perfection, and in justice we must say that the excellent performance reflected the highest credit on the promoters, and principally on Mr. Cortes Perera, the hon. conductor, and in the second instance on Mr. C. H. D. France, and Mrs. Cortes Perera, the hon. stage managers. The principals sang and acted with that *abandon* and *chic* only found in experienced and reliable actors and actresses, and special mention should be made of Mrs. Cortes Perera (Mad Marguerite), Mr. Lee Mathews (Sir Gaspard Murgatroyd), Mr. Crosbee, (Sir Roderic Murgatroyd), and Mr. S. Royle Shore (Robin Oakapple) who were all most excellent in their respective parts.

The Clef Club concert attracted an enormous house. The programme was quite a work of art, the title page being specially designed for the Club by Mr. Harry Furniss, and representing a Paganinian figure making his bow before the curtain. The contents must have satisfied the most exacting, as will be seen when we mention such works as the Sextett for Pianoforte and Strings, Op. 8 (Sterndale Bennett), Schubert's Hymn to the Almighty, and Bach's Concerto for two Violins. The principal vocalist was Miss Annie Roberts, a former pupil of the Royal College of Music, who made her first appearance here. She possesses an agreeable voice, rich in timbre, and her style of vocalisation is most refined. The principal novelty in the instrumental department was Hofmann's delightful and fanciful Serenade (given for the first time in Birmingham). Another new feature was a Prelude and Fugue in E flat, by Battison Haynes, for two Pianofortes, played by the composer and Mr. C. W. Perkins with brilliancy and perfect attack.

#### KIDDERMINSTER.

The Instrumental Society recently gave a concert which was from a musical point of view, a very satisfactory one, as a well varied programme was gone through creditably by the band under the conductorship of Mr. Wadely, F.C.O. The town owes a debt of gratitude to the latter gentleman for the pains he takes in providing orchestral music. The vocalists were Mr. Gregory, who possesses a good tenor voice, and Mrs. Mason, whose soprano is a carefully trained organ. The depressing effect of the small attendance prevented anything like enthusiasm amongst the audience. The principal instrumentalists were Mr. T. R. Abbott (first violin), Mr. J. Welley (second violin), Mr. Painter (viola), Mr. H. Smith ('cello), Mr. T. Bunting (contra bass), Mr. C. S. Graves (flute), Mr. F. Elgar (oboe), Mr. F. J. Griffiths (clarinet), Mr. Evers (cornet), Mr. Engleman (trombone).

## Foreign Notes.

It is said that the Vienna "Männergesangverein" contemplate making a pilgrimage to Bayreuth, later in the year, and that they will give a Wagner-Concert in the Wagner theatre. This seems a little improbable, and it is hard to see where the materials are to be found in Wagner's work for a concert exclusively composed of music for male voices. There is the "Liebesmahl der Apostel," of course, but what else? It cannot be supposed that fragments of the master's dramas will be permitted in such a place.

Herr Angelo Neumann proposes to retain the company which he has formed under the title of "The Richard-Wagner Theatre," and which has just been giving very successful performances of the "Ring" in Russia as a permanent body; and it is added that he actually thinks of bringing his company over to London, in order to give the English another chance of appreciating the great "Tetralogy." If Herr Neumann is not deterred by the example of the failure of 1882, and makes the experiment, he will indeed show himself a bold man, and we sincerely hope his courage will obtain its due reward.

We briefly announced last week the production of M. Massenet's new opera "Esclarmonde," at the Paris Opera Comique. Fuller information is now to hand, from which it would appear that the libretto of the new work leaves much to be desired, making undue demands upon the listener's credulity. The music, although many of the num-

bers are of singular charm and beauty, lacks continuous inspiration, and the result is a want of cohesion and unity. Special mention, however, is made of the air allotted to Roland, "La nuit bientôt sera venue," and Esclarmonde's song, "Regarde-les, ces yeux, plus purs que les étoiles." According to M. Pougin, Miss Sibyl Sanderson, who enacted the heroine, is less satisfying than might appear from the eulogies of other critics. Her voice, it seems, is of very limited compass, and in quality "suraigue."

### Coming Events.

*Notices for insertion in this column should reach the office of the "MUSICAL WORLD" not later than Wednesday midday.*

Miss Fusselle announces her first morning concert which will take place on June 4, in Princes' Hall. Madame Sterling, Mr. Dalgety Henderson, Mr. Wilson, and others, will assist.

On Monday afternoon Mr. Brereton's vocal Recital will be given in Princes' Hall. Madame Ambler Brereton, Miss Fanny Davies, and Miss Emily Shinner will take part.

The Euterpe Quartet, consisting of Messrs. W. Nicholl, Arthur Thompson, Arthur Oswald, and B. H. Grove, will give a smoking concert in St. James's (Banqueting) Hall, on Wednesday next, at eight o'clock.

### Patents.

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7782. Improvements in banjos.—ARTHUR TILLEY, 4, South Street, Finsbury, London, May 9.

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### A NURSE'S REPORT.

*From the Norwich Argus.*

Medical men say that a good nurse in a difficult case is better than medicine, but when we can get a good nurse and good medicine, the patient stands a much better chance of recovery. The few words of advice given below by nurse Eliza King, of Great Massingham, Swaffham, are well worthy the attention of all readers of this paper. They are as follows:—"I have constantly used St. Jacobs Oil in the various situations I have occupied as nurse, and have invariably found it excellent in all cases requiring outward application, such as sprains, bruises, rheumatic affections, neuralgia, &c. In cases of pleurisy it is an excellent remedy—well rubbed in. I can strongly recommend it after several years' use and experience. It should be in use in every household." Sister Carolina, St. Andrew's Hospital, Clewer, Windsor, writes:—"I take this opportunity of stating that I have found St. Jacobs Oil a most efficacious remedy in gout; also in sprains and bruises. Indeed, we cannot say too much in its praise, and our doctors are ordering it constantly."

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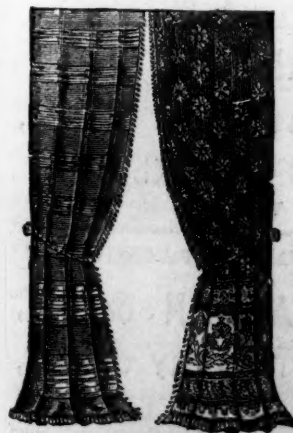
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